

Concerts in the Little Studio at Aspet, Saint-Gaudens National Historic Site, are made possible by the generosity of the Trustees of the Saint-Gaudens Memorial.



The park is open daily from Memorial Day weekend to October 31, 9:00 AM to 4:30 PM. Admission to the site is \$7.00 per person, children 16 and under admitted free. As a National Park Fee Area, Federal Golden Age Passports are honored.



Please let us know if you would like to be on our mailing list. The Music Committee of the Trustees of the Saint-Gaudens Memorial appreciates your tax deductible contribution in support of this free concert series. Donations may be left in the music fund boxes located at the admissions tent and porch of the Little Studio, or mailed to:

Music Fund
Saint-Gaudens Memorial
34 South Highland Avenue
Ossining, NY 10562



You may view the concert series schedule or get directions to SGNHS on the web at: www.nps.gov/saga/

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The Trustees of the Saint-Gaudens Memorial
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Cornish Colony Family Picnic Day

*Sponsored by James Tasker Covered Brides Fund
and Friends and Family of Robert Meyers*



Riverboat Stompers
*Dixieland Jazz;
Celebrating the Spirit of America*

**July 5, 2015
2:00 PM**

SAINT-GAUDENS NHS
CORNISH ♦ NEW HAMPSHIRE



A note from
Fern Meyers, concert series director

The Trustees of the Saint-Gaudens Memorial are grateful to all those who attend and generously support concerts at Saint-Gaudens National Historic Site, a National Park for the Arts. In the spirit of Augustus Saint-Gaudens, who enjoyed fine music, singing and playing the flute, the Memorial organized a summer concert in the Little Studio in 1952. What began with a single piano recital has grown to an annual series of ten concerts, presented to those who visit the park. We give special thanks to the charitable individuals, foundations and corporations who are sponsoring select programs this season.

The 2015 summer concerts feature outstanding musicians who bring their talents to an eclectic series of programs drawing from classical, jazz, ethnic and musical theater genres. We hope that you will make these concerts a Sunday afternoon tradition and introduce others to music at the park.

The Saint-Gaudens Memorial is a private, non-profit New Hampshire organization established in 1919 to maintain a living memorial to Augustus Saint-Gaudens on the site of his home and studios. In 1964, the property—including structures, works of art and furnishings—was donated to the United States for public ownership and in 1965 Congress created the Saint-Gaudens National Historic Site. The Memorial partners with the historic site to increase public awareness of the life, world and work of Saint-Gaudens; preserve and interpret the cultural resources at the site; and promote arts in general. The Memorial and historic site do this through educational and artistic programs, advice and other forms of support.

Front cover: Cornish Colonist Marion MacKaye

Posing in a tableau, Plainfield, NH.

2015, Saint-Gaudens National Historic Site 50th anniversary

Cornish Colony Pastimes

We gather today to celebrate the Cornish Colony and the 50th anniversary of Saint-Gaudens National Historic Site, a National Park for the Arts. *Sports, music, dancing, and charades* were popular forms of entertainment in the Cornish Colony. Among the creative people who formed the art colony were the writers Percy MacKaye, Louis Evan Shipman and Louise Saunders, who wrote masques and plays. Nearly every summer a drama was presented in the community and the Colonists came together to create the programs, costumes, music, props and sets. Among these was a masque dedicated to Augustus Saint-Gaudens given here at Aspet.

There were many demonstrations of the Colonists' strong interest in theater. The illustrator Maxfield Parrish had a stage constructed in his home and an amphitheater was built adjacent to the artist William Howard Hart's cottage. The Howard Hart Players were formed in the 1930s and outdoor performances were given in the amphitheater into the 1950s. In 1916 Parrish designed a magnificent stage set for the Plainfield Town Hall. Hart donated an elaborate lighting system to enhance the set's backdrop, reminiscent of the Cornish landscape. These installations were completed for the play *The Woodland Princess*, written by Colonist Louise Saunders with music by Anice Terhune and Harvey Worthington Loomis. It is sometimes referred to as an operetta.

In celebrating Cornish Colony Family Picnic Day we demonstrate the use of tableaux vivants—“living pictures”—whose origins are in medieval liturgical drama. During the Middle Ages, masses ended with a short series of allegorical scene presentations. This led in the eighteenth century to the recognized art form of “tableaux.” The medium utilizes a mime technique in which human figures “freeze” in carefully arranged poses to recreate a familiar subject.

Tableaux are usually accompanied by elaborate sets and props and performed by costumed individuals or groups. The tableau vivant attempts to exactly imitate a masterpiece of art, mythology or dramatic scene from history and literature. In America, the use of tableaux gained wide popularity in the 19th century as a parlor game for the wealthy and later for outdoor

pageants but gradually faded in use when records, radio and moving pictures became available.

We are fortunate to have an image of Marion MacKaye posing in a tableau of the Statue of Liberty with Mount Ascutney as a backdrop (see cover.) This “Lady of the Harbor” has its Colony connections. The poem inscribed inside the pedestal of the statue was commissioned by the distinguished Scribner’s editor Maxwell Perkins, who worked with Ernest Hemingway, F. Scott Fitzgerald and Thomas Wolfe. Perkins was a Colony resident and the husband of Louise Saunders, the playwright of *The Knave of Hearts*, performed today. The poet for the Statue of Liberty pedestal was Emma Lazarus, the sister of Annie Lazarus, who was a prominent member of the Cornish Colony.

About the Knave of Hearts

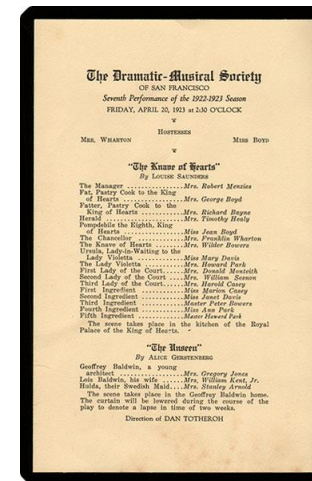
Louise Saunders (1888-1965), was one of several talented Cornish Colony women writers. Like many women of her time, Saunders’ work was overshadowed by that of her husband Maxwell Perkins (1884-1947), editor with the esteemed Charles Scribner’s Sons publishing house. Perkins is credited with advocating the controversial “new” writers Ernest Hemingway and F. Scott Fitzgerald, who had been rejected by Scribner’s more conservative old guard editors. Assured of a successful career, in 1910, Perkins married Louise Saunders and the couple settled in Windsor, Vermont where Perkins commuted from New York on weekends.

Most accounts dismiss Louise Saunders as merely Perkins’ wife and the mother of five daughters. Yet some accounts suggest she helped Perkins with the drastic editing required to make his newly discovered writers successful. Louise Saunders had a distinguished background. Her father, William Lawrence Saunders, was descended from Jamestown settlers. He began adult life as an editor and newspaper correspondent but became an inventor whose patents included underwater compressed air drilling apparatus that made the development of Russia’s Baku oil fields possible. He was the first president of Ingersoll-Rand Corporation and he passed on millions of dollars to Louise and her sister in 1932.

Like many Colony women, Louise led a privileged life but also developed her talents as a writer. Her voice reflected her early training, delightful sense of humor, and whimsical, child-like imagination. She attended drama school and acted with the New York Comedy Club. She could create poems spontaneously and made a game of it. Several of her poems, plays, and stories have been published. Her delightful tales *The Dreadfully Inbetweens* (1919)

and *Little Briskin Bree* (1923) were first published in the popular children’s magazine *St. Nicholas* (1873-1941), published by Charles Scribner. In 1909 *The Woodland Princess, a Play for Young People*, was published and the *Knave of Hearts* later appeared in a book of one-act plays published by *The Atlantic Monthly*. Notes for the play state that it was written in the tradition of puppet-plays. Soon after it was published, *Knave of Hearts* was performed by an all-female cast with the Dramatic Musical Society of San Francisco. After reading and seeing a performance of it Maxfield Parrish wrote Scribner’s:

"The reason I wanted to illustrate The Knave of Hearts was on account of the bully opportunity it gives for a very good time making the pictures. Imagination could run riot, bound down by no period, just good fun and all sorts of things"



In 1925 Scribner’s published the play, and there have been several editions since, including a coloring book of Parrish’s illustrations. Two years after it was published by Scribner’s, the play was performed by the Scarsdale High School Dramatic Club. It has had more recent performances, including in the Cornish Colony. Most likely Saunders’ play was inspired by the *Knave of Hearts* character from Lewis Carroll’s book *Alice’s Adventures in Wonderland*. The poem has often been quoted by other writers. It dates from 1782 when it first appeared in the British journal *The European Magazine* along with others poems about the characters found on playing cards: *The Queen of Hearts*, *The*

King of Spades, *The King of Clubs* and *The Diamond King*. The *Knave of Hearts* eventually became known as a nursery rhyme and was set to music then published in a song book with other rhymes sometime before 1785.

PROGRAM

Jubilee
Limehouse Blues
You Meet the Nicest People in Your Dreams
Dr. Jazz
Lady Be Good
Five Foot Two. Tootsie, Clover Medley
That’s a Plenty

Honeysuckle Rose
Panama Canal Rag

INTERMISSION

My Gal Sal
Sweet Georgia Brown
Tin Roof Blues
Puttin' on the Ritz
Ain't Misbehavin'
You Took Advantage of Me
Bill Bailey
Tiger Rag

About Riverboat Stompers

The Riverboat Stompers is a seven-piece jazz band specializing in traditional Dixieland jazz. Everything played is improvisational, adding spontaneity to each performance. Much of the band's repertoire was written in the 1920s; yet the group's renditions keep that music sounding fresh while staying true to the genre. Engagements have included outdoor concerts sponsored by a variety of towns in Massachusetts and across New England at both public and private events.

The band dates from 1990 when Joe Masters pulled together local musicians to play traditional New Orleans style jazz. In the early days the band was known as The Classic Jazz Ensemble. Soon the group developed its own musical style and gained a reputation for quality playing with a bandstand humor that audiences found quite amusing. In 1995 the band changed its name to The Riverboat Stompers to better reflect the players' lively delivery. Four of the original musicians still perform with the band; Pierre (tuba), Phil (piano), Steve (clarinet), and Richard (drums.)

PROGRAM NOTES

In the late 19th century, immigrants from European countries brought brass band music to New Orleans. These new settlers performed in marching or stage bands for events and funerals, mostly within their ethnic communities. Black musicians had fewer outlets for performance so they took to the streets of New Orleans to play, experimenting with sounds they had heard from the European brass bands. They improvised tunes borrowing from their slave song and Negro spiritual heritage. Since these musicians were not bound by

European musical traditions, they developed a new sound—jazz. These Black musicians played a significant role in shaping the history of music.

At the same time there was a demand for musicians in the city's infamous red-light district which marching bands could not fill. Since performing music in bordellos was not considered respectable mostly solo pianists were hired. These musicians played by ear, improvising as they went along. In the 1890s "Ragtime" music appeared, a style influenced by 1840s minstrel show tunes and strutting dance styles that included cakewalks and jigs. Eventually small bands replaced solo pianists who were engaged to entertain patrons of the elegant Storyville bordellos. By 1900 a "New Orleans style" of music had emerged.

This new musical style was influenced by ragtime, band marches, beguine, French quadrilles and gospel music, then mixed with a "Blues" style of playing. Classical composers such as Ravel and Debussy embraced the characteristic harmonies and syncopated polyrhythms of jazz. After 1917 the genre was widely referred to as "Dixieland jazz," the term popularized by the (all White) group "Original Dixieland Jass Band." Jass is a Creole word meaning "strenuous activity." This band was the first group to release a jazz recording for phonograph.

Dixieland was enormously popular for about 30 years, but by the 1930s a new movement appeared called "Swing." Many jazz musicians merged to form larger combos that led to "the big band era" in the late 1930s and 1940s. Older Dixieland musicians retired but some musicians held on to the traditional sound. One such person was Kid Ory who performed on widely broadcast Orson Wells' radio programs and is credited for preserving the traditional Dixieland style of jazz during the 1940s. As the Jim Crow era in the South drew to a close in the 1960s, many Black musicians dropped the use of the term "Dixieland" because of its racial association.

The Dixieland style is set apart from other jazz forms in that musicians improvise simultaneously instead of one instrument at a time. Traditional instrumentation is trumpet or cornet, clarinet, trombone, piano, string bass or tuba, drums, and banjo or guitar.

Program notes by Fern Meyers



The Trustees of the Saint-Gaudens Memorial are grateful to the following donors and partners for their generous support of this concert series:

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UPPER VALLEY REGION



Coming Concerts

July 12 *There's a Place for Us—a Sampler of Saint-Gaudens' Operatic Favorites; Opera North Young Artists*
Sponsored by Mascoma Savings Bank

July 19 *Enchanted Isle—Irish Songs, Hornpipes and Jigs; Sarah Blair, fiddle, Dominique Dodge, Celtic harp, Jeremiah McLane, accordion, David Surette, bouzouki/guitar*
A Musical Tribute to Larry Nowlan

July 26 *The Virtuoso Sax; Asylum Quartet; Gershwin, Glazunov and with world premiere by Tony Schemmer*
Sponsored by Saint-Gaudens Memorial Music Fund Contributors

August 2 *Masterworks for Eight Hands; The Fischers and Jennings violin, cello and piano*
Bea Robinson and Chuck Bradway Concert

August 9 *Fireworks for Strings—Handel, Beethoven, Ravel; Eric Silberger, violin, Kensho Watanabe, viola and Daniel Lelchuk, cello*
10th Annual Rosamond Edmondson Concert

August 16 *Fanfare—Classical and Pop Sparklers for Brass; Redline Brass Quintet with world premiere by Tony Schemmer*
Sponsored by The Woodlands at Harvest Hill, Alice Peck Day Hospital

August 23 *Afternoon Romance—Mendelssohn and Dvorak; Trio Arrivadolce; Alexi Kenney, violin, Sujin Lee, cello and Henry Kramer, piano*
Sponsored by a Friend of Music at Saint-Gaudens

August 30 *Grade A “Fancy”—Sweet A Cappella Jazz; Maple Jam*
Sponsored by Vermont Public Radio

SPECIAL EVENT

September 26 *Dedication of the Newly Cast Standing Lincoln; with Civil War music by the 12th NH Regiment Serenade Band*